

MƏDƏNİYYƏT VƏ İNCƏSƏNƏT  
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SIMILARITIES IN ANATOLIAN AND HUNGARIAN MELODIES

Abstract

While studies of comparative linguistics covering Turkic peoples now exhibit a high level of scholarship, comparative ethnomusicological research into their music lags far behind. No monographs have been written that are essential to comparative analyses; comparative investigations and melodic systematization are also lacking.

However, the possibility of commonality of features in the folk music of different Turkic peoples and that of Hungarians merits general attention. It would be equally important to establish the reasons for possible coincidences.

It should be recalled that in 1936 Béla Bartók collected some one hundred melodies from Anatolian Turks. In its analysis, the paper introduces analogous Hungarian and Anatolian laments. In addition to defining the styles of lamentation and presenting concrete examples, the author points to possible reasons for these similarities, as well as to the international relevance of Hungarian and Anatolian laments.

**Key words:** *comparative linguistics, Hungarians, Turkic peoples, similarities, International.*

While the comparative linguistics of Turkic peoples has reached a high level of scholarship, comparative ethnomusicological research into the music of Turkic peoples lags far behind. No monographs indispensable to comparative analyses have been written, and attempts at tune systematization and comparative investigation are also often missing.

This is so though the question of whether the folk music of different Turkic peoples and of the Hungarians have features in common deserves general attention. Just as important would be to establish what the possible coincidences can be attributed to.

It is imperative for Hungarian ethnomusicology to get an insight into the old strata of Turkic folk music, for it is known that some Turkic ethnic groups played a salient role in the emergence of the Hungarian ethnicity, Hungarian culture and

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folk music. It is no wonder then that Hungarian researchers have played a leading role in the comparative examination of Turkic and Hungarian folk music.

Béla Bartók (1931, 1976), from relatively little material, reached some conclusions still valid today about the folk music of the Volga region and Anatolia, Zoltán Kodály (1937-76) extended the analogies by studying the folk music of Cheremiss and Chuvash people. On the basis of an immense collection from field-work among Cheremiss, Chuvash, Mordvin, Tatar and Bashkir peoples, László Vikár (1971, 1979, 1999) described these musical traditions. From a study of publications, Lajos Vargyas (1953, 1981) established a historical outline of the folk music of the Volga region. Having studied an immense amount of material, Bence Szabolcsi (1933, 1934, 1936, 1940, 1956) demonstrated even broader international musical connections. With a novel approach to the Hungarian material, László Dobszay and Janka Szendrei (1988) have made an ethnomusicological study of the Hungarian lament and *psalmodic* styles in a broad international context. My six-year collecting work between 1988–1993 in Anatolia as well as my study trips to Kazakhstan and Azerbaijan also fit into this range of work.

In this volume, I am going to study a single aspect of this extensive research: whether there are similar tune types in Hungarian and Anatolian folk music, and if so, what degree of similarity can be verified and what can it be attributed to. Béla Bartók was the first to seek answers to these questions.

Bartók collected folk music in Turkey in 1936, transcribing and analyzing the tunes at his usual high level of scholarship. His Turkish collection, however, shared the fate of the rest of his folk collections, to not be published until 1976, well after the composer's death, but then almost simultaneously in Hungary and America, and in 1991 in Turkey. None of these publications made a stir, although the work is not merely one that addresses Hungarian and Turkish prehistory and the Hungarian–Turkish musical connections in depth, but it is also a milestone in ethnomusicology. It is known, though, that Bartók ascribed great significance to this work. After a long interval, that was his first –and last– collecting trip, and before immigrating to America, his profound interest in Turkish music made him consider resettling in Turkey.

What may underlie this lack of scholarly interest? Disregarding for now all sorts of possible explanations, one argument still carries much weight: Bartók's Turkish collection is so meagre that drawing conclusions valid for the folk music of a people numbering some sixty million is only possible with much caution and reservation. And up to most recently, there has been no comprehensive analysis of Turkish folk music that would have provided a frame of reference to help interpret Bartók's collection.

When I taught at the department of Hungarology of Ankara University, Turkey, in 1988-1993, I had the opportunity to collect some 1500 tunes. I began my collection in areas where Bartók had stopped his. Then, as fewer and fewer new tunes were found, I shifted my field of research gradually westward. I also gleaned all possible information from publications of Turkish tunes available, adding an-

other three thousand tunes to my own collection after their critical revision. A six-year stay on the spot, the mastery of the Turkish language, consultations with Turkish ethnomusicologists and first and foremost, regular collecting, transcribing and analyzing work enabled me to prepare a large body of systematized Turkish material for publication.

Before addressing my own collecting, however, let us return to Béla Bartók's research in Turkey.

Besides Hungarian folk music and the music of neighbouring peoples, Bartók was deeply interested in the music of linguistically related and other peoples. In 1924 he published three Cheremiss folksongs whose fifth-shifting pentatonic style he compared to the Hungarian folksongs, concluding: "*the connection between the Hungarian pentatonic material and the Cheremiss material is indisputable.*" (Bartók 1935). He ascribed such great importance to this discovery that he began learning Russian and prepared to journey to the Cheremiss people along the Volga. After World War I he was forced to abandon this plan but the theme kept preoccupying him.

For example, in 1935, Bartók said: "*... when we settled to this work we became convinced that... the origin of the pentatonic style pointed to Asian and northern Turkic peoples... Apart from Hungarian tunes that were variants of Cheremiss songs, we also found Hungarian tunes that were variants of north Turkic tunes derived from around Kazan. I have recently received Mahmud Ragib Kösemihal's book... 'The tonal specificities of Turkish folk music' in which I also found some melodies of this kind... Obviously, all tunes of this kind derive from a common source, and this source was the old central north-Turkic culture.*" (Bartók 1936). Or, as he later summarized even more succinctly: "*I first searched for Finno-Ugrian-Turkic similarities among peoples by the Volga, and then, starting from there, in the direction of Turkey.*" (Bartók 1936).

After such precedents, László Rásonyi, the professor of the faculty of philology and history at Ankara University founded around that time, wrote a letter dated 1 December, 1935, to Bartók, recommending that he should collect in Turkey (Dille 1968: 179-183). In April 1936 the president of the Halkevi in Ankara officially invited Bartók to give a lecture on the methods of folk music collection and on the main principles of his compositional school. Bartók was overjoyed to read the news, accepted the invitation and was already learning Turkish in the summer.

Bartók arrived in Istanbul on 2 November, 1936, where he studied the curriculum of the conservatory for a day, before going on to Ankara in the company of Turkish composer A.A.Saygun. He held three lectures and a few concerts and began collecting. On the evening of 18 November, upon Rásonyi's advice, they set out for the south of Turkey, to the seaside around Osmaniye near Adana, for some nomadic tribes had their winter residence there. On 19 and 20 November, they worked most efficiently in Adana with singers recruited in the villages. On 21 November they went to Tarsus and then to Mersin. Let us see Bartók's notes:

*“On the fourth day, we at last arrived in the area of the Yürüks as originally planned, about 80 km further to the east of Adana, first entering a large village called Osmaniye. The inhabitants of Osmaniye and some other neighbouring villages belong to the tribe called ‘Ulas’, which tribe was forced to switch over to sedentary existence some 70 years ago. We arrived in Osmaniye after 2 p.m. and at 4 we were in the courtyard of a peasant home.*

*I was secretly very happy that at last I was doing on-the-spot collection, at last I was going to a peasant house again! The host, Ali Bekir oğlu Bekir aged 70 welcomed us warmly. The old man burst into a song without any reluctance there in the court, singing some old war story:*

*Kurt paşa çıktı Gozana  
Akıl yetmez bu düzene.<sup>1</sup>*

*I could hardly believe my ears: good heavens, this is like a variant of an old Hungarian tune! Pleased as I was, I immediately recorded the old Bekir’s singing and playing on two full cylinders... The second tune I heard Bekir sing was again the kin of a Hungarian tune: that’s quite shocking, I thought.*

*Later the old man’s son and other people who gathered there offered songs and the whole night was spent in delightful work to my liking.” (Bartók 1936: 173–181)*

The next day, on 23 November they rode to a nearby village, Çardak, where they collected instrumental tunes in addition to vocal ones, and to their pleasure, the old Bekir’s ‘Hungarian’ tune was also heard here. On 24 November they reached the tents of the *Kumarlı* tribe who had just returned to their winter abode at the foot of the Tüysüz mountain, but only the women were found at home. They were unwilling to sing without the permission of their husbands. In the afternoon, after long efforts at persuasion, successful collecting was done at the winter residence of another nomadic tribe, the *Tecirli*: *“At long last we have folksongs, and perhaps the ice will melt soon. And sure enough, the first tune was intoned almost without reluctance, again a very Hungarian-like tune, sung by a 15-year-old boy.” (Bartók (1937: 173–181) They finished their collecting work in Adana on 25 November.*

Back in Budapest, Bartók immediately sat down to transcribe the tunes recorded on 64 cylinders. The bulk of the work was completed by May 1937, but problems with the text interrupted the work on the Turkish collection temporarily. He returned to the material in May 1938 and sent the rest of the Turkish texts to Rásonyi.

On March 13, 1939, German troops invaded Austria, which upset Bartók immensely. In December 1939, he lost his deeply beloved mother, and he made up his mind irrevocably to immigrate to America. He prepared the clean copy of the

<sup>1</sup> Bartók’s № 8a. The text says in translation: ‘Kurt pasha went to Kozan. This event is incomprehensible’.

Turkish music examples and the typewritten copy of the Turkish texts was also completed.<sup>2</sup>

It is less widely known that he would have gladly chosen Turkey instead of the United States to continue his collecting work. He asked Saygun, who had escorted him on his trip, to inquire whether there was any possibility for him to work in Turkey as a folk music researcher. All he expected in return was minimum pay to make ends meet. Saygun first replied most enthusiastically, indicating that he knew the new minister well and hoped to be able to arrange Bartók's settlement.<sup>3</sup> But, the changes in the foreign and domestic policies of Turkey turned not only Bartók but also Saygun into *persona non grata* in Ankara, and that foiled the plan.

In April 1940, Bartók first went to America on a conventional tour of concerts and scientific lectures, then on 8 October, 1940, he emigrated for good. In June 1943 he wrote:

*"I prepared for publication my Turkish material, again with a 100 pp. introduction etc. All this was very interesting for me. The trouble is that extremely few people are interested in such things, although I arrived to (sic!) highly original conclusions and demonstrations, all proved by very severe deductions. And, of course, nobody wants to publish them..."*<sup>4</sup>

On 3 October of the same year he wrote: *"...Nothing can be done with the Rumanian material for the time being. Fortunately, however, I have another work, to offer for publishing, about less than half the size of the Rumanian one. It is the »Turkish rural folk music from Asia Minor....«*

*This work contains the first collection of rural Turkish folk music ever made by systematic research, and the first ever published. The Introduction contains a description of how to determine the approximate age limit of rural folksong material, in certain specific cases. Such problems have never yet been described and published. Therefore, this feature of the book has an international significance. Besides this, many other highly interesting questions are treated in the Introduction."*<sup>5</sup>

On 15 October the music library of Columbia University turned down the Turkish volume, and moreover, he learnt that he had to wait out the end of the war with the Rumanian volumes as well. On 1 July, 1944, Bartók deposited the clear copy of Turkish Folk Music from Asia Minor in the library of Columbia University. That was where it was resuscitated in 1976 in Hungary and America (both published in English), and then in Turkish translation as the facsimile of the American edition.

<sup>2</sup> He put off writing the introductory study, but he composed *Divertimento* for strings, *String Quartet* № 6, finished his *second violin concerto* and the monumental *Microcosmos* for piano, and he also completed the fair copies of the tunes of his Romanian folk music collection.

<sup>3</sup> Saygun's letter of March 19, 1939 in Saygun (1976: 417).

<sup>4</sup> NYBA correspondence file, letter to Ralph Hawkes dated 31 July, 1943.

<sup>5</sup> NYBA correspondence file, letter to the New York Public Library dated 3 October, 1943.

Three books have been published of Bartók's Turkish collection, colourful accounts can be read about it<sup>6</sup> and the theme also features significantly in my PhD dissertation. (Sipos 1999). It suffices therefore only to cite the essential statements about the musical material.

*"The thorough study of this material discovered the following facts:*

*(1) The seemingly oldest, most characteristic and homogeneous part of the material, representing its 43%, consists of isometric four section melodies with 8-, or 11-syllabic text lines, in parlando rhythm, in Dorian, Aeolian or Phrygian mode, with descending structure, and in which traces of a pentatonic system appear, a system well known from Hungarian and Cheremiss folk music.*

*(2) One part of this material as described under (1), that one with 8-syllabic sections is identical with the Old Hungarian 8-syllabic material; the one with 11-syllabic sections is in near relation to the Old Hungarian material. This points to a common Western-Central Asiatic origin of both the Turkish and Hungarian materials, and determines their age as of being at least 15 centuries old.*

*(3) The 8-, or 11-syllabic text lines of this part of the material form 4-line stanzas, each text stanza for each melody stanza; no text line repeats occur. The rhymes represent aaba or aaab formulas.*

*(4) The beginning of the stanzas in Turkish as well as in Hungarian lyrical folk texts frequently consist of so called 'decorative' lines having no contextual connection with the main part of the text. The device seems to be an ancient usage common to both peoples, and is not known to any other neighbouring peoples.*

*(5) The rest of the material, i.e. the one not described under (1), is rather heterogeneous, and seems to originate from various sources."* (Saygun 1976: XXXIV.)

My audacious intention was to check, on the basis of a larger Turkish collection, which statements of Bartók's study have abided the test of time and which have weakened or become disproved.

### **My collection in Anatolia**

#### *Precedents*

I arrived with Éva Csáki, my wife, in Turkey in the spring of 1987 to teach Hungarian at the Ankara University. We worked at the Hungarological department of Ankara University's *Dil ve Tarih-Coğrafya* or Faculty of Philology which was set up on 9 January, 1936 upon Atatürk's order, not long before Bartók's journey, and at which László Rásonyi was employed when Bartók was visiting the country.

The first job was adapting to an oriental culture different from the European in both language and gestures. The central part of adaptation was of course learning the Turkish language, required for both everyday life and collecting work.

<sup>6</sup> First of all by Bartók (1937), as well as Bartók jr. (1981, 1981a), Bónis (1972, 1981), Demény (1948), Gergely (1961), Saygun (1976).

Although I had a letter of recommendation from the Institute for Musicology of the Hungarian Academy of Sciences, field research lagged—not only because of my poor Turkish. The gravest difficulty was the lack of permission to research. Doing field research without permission would easily have entailed expulsion from Turkey. Moreover, it was also necessary for getting access to some libraries and institutions. Luckily enough, the head of the Hungarological department, Madam Hicran Yusufoglu, the dean of the university Madam Rüçhan Arık, the professor of the department of ethnography, Nevzat Gözaydın—who had close ties with György Martin, the renowned Hungarian folk dance researcher, as well as Hungary's ambassador, the scholar of Turkic studies Prof. István Vásáry all embraced my cause.

With their help and recommendations, on 19 January, 1988, I applied to the Turkish *Emniyet Genel Müdürlüğü* or Central Police Headquarters for permission to do research in the villages of Adana county. I contacted Ankara's *Milli Folklor Araştırma Dairesi*<sup>7</sup> directed by Mr Kâmil Toygar, an eminent researcher of Turkish folk cuisine, who promised to help as soon as I had received the research permit. In the meantime, I acquired the so-far untranscribed tunes collected by the noted Turkish folk music researcher Muzaffer Sarısözen around Adana in 1936. Fortunately, most texts were transcribed, but not the tunes. By way of preparations, I started notating the tunes in the collection. The Turkish Muzaffer Sarısözen recorded some 80 tunes in July and August 1936, not long before Bartók, and some singers in his collection also sang for Bartók. It is noteworthy that while Turkish ethnomusicologists only worked in towns with singers recruited from various towns or villages, Bartók insisted on the village or even nomadic setting. Sure enough, the material collected by Bartók from singers brought to town is highly similar to Sarısözen's material, whereas the simpler 'Hungarian-style' Turkish tunes in Bartók's *Class 1* were all recorded in the villages and the tents of nomads. All things considered, Sarısözen's collection was useful supplementary and comparative material.

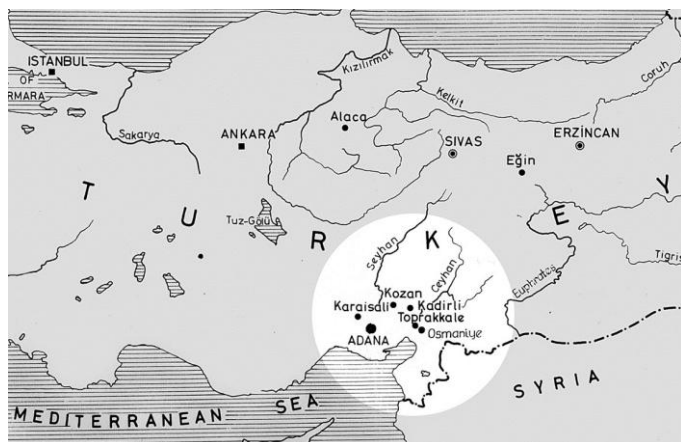
Prof. Ahmet Yürür, deputy director of the State Conservatory in Ankara allowed me to work in the archives of the school. Besides, I took lessons in *bağlama* from the music director of the *Türk Halk Korosu* or Turkish State Folk Ensemble, and tried my hand at the *kaval* with the help of a member of the ensemble.

In the summer of 1988, I received the research permit which only needed renewal annually. I was favoured by luck indeed for I had met several Western researchers who had been denied permission to research in villages or had to wait very long.

Field work in Turkey lasted from 1988 to 1993. I chose three centres along the southern range of the Toros Mountains: Adana in the east where Bartók also collected, Antalya in the west, and Mut in between. I set out for collecting trips to the tiny isolated villages from these centres. I concentrated on collecting and notating vocal material, but also recorded a significant amount of instrumental music. I

<sup>7</sup> Called MİFAD or 'State Folklore Research Institute', changed to HAGEM = *Halk Kültürü Araştırma ve Geliştirme Merkezi* or 'Institute for the research and development of folk culture'.

made eight trips, each lasting about two weeks. Apart from this region, I occasionally collected in other areas of Turkey (e.g. Ankara, Denizli, Trabzon, etc.). The bulk of the material was recorded in the homes of peasants and shepherds. All in all, I recorded on tape one thousand five hundred tunes from 233 informants in 85 places. I transcribed some one thousand tunes, of which I picked five hundred from 132 singers in 61 locations.



**Figure 10** Map of the centers Bartók and I collected in Turkey

To supplement my collection, I analyzed a comparative material of 3000, mainly *giusto* tunes from nearly all over Turkey. This comparative material was compiled from the repertoires of Turkish Radio and Television, Béla Bartók's Turkish collection and Viktor M. Beliaev's book *Central Asian Music*.

#### *Analogies between Anatolian and Hungarian melodies*

When systematizing the Turkish material, Bartók first set aside the *parlando* and *tempo giusto* tunes. Within the *parlando* tunes, he separated the isometric, the heterometric ones and those in dotted rhythm. In the resulting groups, the tunes were first arranged by syllable number, and within a group of identical syllables, by rising cadence.

The smallest units were the clusters of variants containing tunes of nearly identical syllabic and cadential patterns. The system ended with the prayers for rain, the tunes with undefinable structure and the 'dubious' tunes, as well as the instrumental pieces.

A study of Bartók's musical classes prompts several questions. Is there any musical connection between the *parlando* and *tempo giusto* tunes? Can the rare three-line and heterometric forms as well as the structurally undefined tunes and those with 'dubious' origin be interpreted differently? Do the tunes in dotted rhythm really stand off from the rest of the classes in Turkish folk music? And also, could the material be systematized by other criteria which might reveal at least



as profound interrelations as Bartók's among the Anatolian tunes themselves and point out their connections with Hungarian folk music?

Several attempts have been made after Bartók to classify the Anatolian folk material, but they have not been convincing. Saygun also proposed modifications to Bartók's system, concerning fundamentally the category of "structurally undefinable tunes and those of dubious origin", and in a few cases, a different definition of the melodic structure. László Vikár systematized other Turkic (Chuvash and Tatar) materials but the principles of categorization used there cannot be adopted since the character of Anatolian tunes with typically conjunct musical motion deviates largely from the pentatonic tunes of a far higher degree of freedom in their motion.

I have also systematized the Anatolian tunes I collected. The detailed description can be found in my books and PhD dissertation (Sipos 1994, 1995, 1999). I subsumed the tunes into six large blocs of differing significance. Of these, I am going to present the first bloc of Turkish tunes and its relations with Hungarian and other peoples. The rest of the tune blocs, classes and types are only touched on when some reference to Hungarian music is made.

Before embarking on the tunes of this large music bloc and its Hungarian analogues, it is worth giving thought to some problems of comparative musicology. Apart from formally analyzing and comparing the folk musics of various peoples, ethnomusicology tries also to infer historical conclusions from the established similarities or differences. The first main problem of comparison derives from the need for a sufficient amount of reliable, comprehensive publications of possibly the same principles, which in most cases are lacking.

The second problem comes from the recognition that the stylistic connections between larger blocs of tunes rather than individual tunes should be compared. There is no elaborate standard system for the classification of various kinds of folk music by style; quite to the contrary, it is prevalent to maintain that every material proposes the principles that should govern its systematization. The comparison of materials arranged by different principles can, however, be mind-boggling.

This difficulty in the Hungarian-Anatolian comparison poses little concern because, on the one hand, there are large amounts of reliable data available on the folk music of both, and on the other, the existence of similar styles allows for the parallel discussion of the two materials. By contrast, the materials of other peoples often only referred to in the comparison are far less voluminous, reliable or systematized.

That said, there still remains a theoretical problem with the Hungarian-Turkish analogies: What historical conclusions can be drawn from the similarities of the musical styles of different peoples? There is no definition of the extent and nature of musical similarity that suffices to prove genetic connections. Apparently, with ethnic collectives that parted in the far past, different forms could evolve from an identical musical idea, or, to put it in another way, very different musical forms

can have derived from identical musical roots. Apart from divergent development, convergence may and does appear in the course of which similar structures arise in the music of people that have never had any contact with each other.

The similarities demonstrated in the material at hand do not therefore prove –nor do they disprove– a common origin. What seems probable is that in music, just as in linguistics, complete identity affecting every tone speaks more strongly against, rather than for, a common origin. Similar phenomena can arise independently, and may develop further via borrowing or retake. For want of written documents, ethnomusicology has few reliable tools to retrace the early states and developmental processes. Let me briefly refer here to Zoltán Kodály (1937-76: 17)’s statement: “*Neither the Hungarians, nor any other peoples with whom the Hungarians came into contact in the 5<sup>th</sup>–15<sup>th</sup> centuries have passed down a written record of music of even a single note from that time.*” Moreover, the sporadic records that might be found must be handled highly critically for a few notated tunes do not suffice to infer conclusions as to the whole of the contemporary folk music instead of the collector’s attitude towards folk music.

In spite of all that, it is certain that some layers of folk music are astonishingly persistent in withstanding permanent transformations, or even with their help, major musical styles preserve their fundamental traits. Although there is no possibility of verifying thousands of years in the past, lesser or greater degrees of probability can be hypothesized, especially when regular similarities of complex, intricate phenomena are observed. As Kodály (1971: 23) said of Hungarian folk music: “*As our language records reveal, our language has hardly changed over the past four hundred years. Why ought our music to have changed then? It is not exposed to any official or eroding influences as the language is. If the contemporary language of the people is so close to that of the codices, it can safely be assumed that the musical language of the people is even closer to the musical language of the age of codices.*” Thus, when considering the following analogies, a degree of uncertainty must be reckoned with, in addition to the more emphatic position that more or less similar styles are not taken for identical but musically similar.

After this lengthy introduction, let us now embark on the subject-matter of this study: the similarities between the Anatolian and Hungarian folk musics.

#### *Realizations of the so-(fa)-mi-re-do nucleus and the related tune types*

This bloc of tunes containing important archaic forms of Turkish folk music with remarkable relevances to Hungarian music is outstanding both in volume and significance in the Anatolian material. It contains various realizations of the *so-(fa)-mi-re-do* core, sometimes expanded, as well as other integrally related tunes. I subsume here the diatonic laments with relation to the laments of a pentatonic nucleus as well as tunes of a wide scale segment whose nuclear idea is no longer purely *so-mi-re-do* but can be closely tied to the *psalmodic* tunes of *so-mi-re-do*

centre. This bloc includes the following musical classes more or less connected by musical criteria as well:

- 1) Twin-bar types with *(so)-mi-re-do* nucleus,
- 2) Turkish and Hungarian pentatonic and diatonic laments,
- 3) Turkish and Hungarian *psalmodic* melody style,
- 4) Disjunct tunes and types with 5(5)b3 cadences and AAA<sub>c</sub>B formula,
- 5) Wide-range *parlando* types.

Let us take now a closer look only at a single Turkish melody class the lament (2) and its relations with Hungarian and other folk tunes.

### Hungarian and Turkish laments

Bartók often complained that he could not collect music from Turkish women, although, in fact, he gathered a total of 13 tunes, that is, 15% of the Anatolian material he published, from two Turkish women. So far so good, but he met the two singers in Ankara, the capital city, and therefore he did not deem them completely reliable. The majority of these tunes, however –as Bartók himself noted– seem authentic, and what is more, his No.51 is none other than a real lament tune spanning the *so-fa-mi-re-do* major pentachord resting on *re* and *do*, with the notes remaining somewhat vague in pitch, typically for the lament style. Especially the last note, *do*, is intoned by the singer sometimes lower, sometimes clearly *ti*, as is often the case with many other Turkish laments, and as can be made out from Bartók's transcription too (ex.11\*\*).<sup>8</sup>

#### *Hungarian laments*

There is some disagreement among Hungarian researchers about the core of the small form of the Hungarian laments. Lajos Vargyas derives the small form from the *mi-re-do* nucleus. On Vargyas (1981: 20, 24, 32) he argues that in the course of development the cellular *mi-re-do* gradually expanded upwards across *fa* and *so* to the major hexachord, as well as downwards two or three notes: “*the Hungarian tunes are clearly the improvements of the major third (major mode) core expanded to tetra-, penta- and hexachordal ranges.*”

László Dobszay (1983: 43), by contrast, derives the Hungarian lament style from a minor third nucleus: “*So it seems that a certain more distinct melody cell can be gleaned from the material which unifies the most different types. This formula of lament tone most frequently takes the form of a minor third recitation whose fourth below the sustained tuba note (major second below the resting main note) functions as an alternative cadence. The regular alternation of the two cadences (2–1 counted from the side of c or 1–VII counted from d) are not essential traits of the model; though the d-c sequence (or several d's followed by c) can be*

<sup>8</sup> From now on \*\* refers the corresponding transcription in Sipos (2000).

*explained psychologically, the opposite can also be exemplified...This pattern is the melody cell of the small form all over the country."*

Another definition ought to be cited here: "*The core of the Transylvanian lament tune is a mi-re-do tritone, which can extend upwards and downwards, making up a la'-so'-mi-re-do-la-so scale. Its motifs are mainly descending, with a few convex arches. In some cases, the mi-re-do cell and the ensuing descent, the high dramatic beginnings and the high recitations get incorporated in the lamenting process in an almost didactical way.*" (Dobszay (1983: 38).

The Transylvanian pentatonic small form and the varied but cellularly unified main types of the country do not represent different worlds. "*Apart from the general features of laments, there are some coincidences of basic motifs, hence the two areas must be preserving dialects of a common root and divergent development.*" (Dobszay 1983: 44).

When defining the Transylvanian lament, various positions tally. At the same time, the Transylvanian form of the lament cannot be sharply differentiated from the general Hungarian small form. In Transylvanian small forms notated as *c-b flat-a-g-f* the *a* notes are not exceptional, although they are sometimes 'disguised' as *glissandi* or *grace notes* in the transcriptions. Their scale may as well be conceived as *so-(fa)-mi-re-do*, which only deviates from the national core pattern in the slightly smaller role of the *mi* note (as László Dobszay argues). In another group of Transylvanian laments based on the *so-(fa)-mi-re-do* nucleus *fa* is also present, though with a smaller weight. Sometimes the only difference between some tunes of the Transylvanian small form and the general Hungarian small form is that *mi* plays the more important role in the Transylvanian ones and *fa* in the national diatonic forms, the rest of the features being completely identical.

#### *Anatolian laments*

The general structural features of the small form of Hungarian and Turkish laments are almost identical, with the only difference that the Turkish tunes never extend down to *so* and when reaching downwards to *la*, a *ti/ta* note nearly always enters. Apart from structural likenesses, the tunes also display similarities in their minute details. In addition to the motifs using *so-mi-re*, both peoples use tunes declining from *fa* (or *so*, even *la'*) to *re* in a waving motion, as well as lines sinking to *do* more or less parallel with the former in motion. This descending recitative form with *so-fa-mi-Re-Do* centre and two cadences (*re* and *do*), and at times with an additional *do-ti-la* decline is the prevalent lament in all the Anatolian Turkish area I have visited. The same melody pattern can be found in bride's laments and lullabies usually belonging to a layer of old tunes, and a form favoured by men who do not sing laments can also be convincingly derived from it.

Just like the Hungarian small forms, the Turkish laments have several layers. The core of lots of Turkish laments is of a pentatonic nature: (*la-so*)-*Mi-Re-Do*+(*ti-La*), while there are some in which *fa* plays an important role: (*la-so*)-*Fa-mi-Re-Do*+(*ti-La*). These tunes, however, appear to be various dialectal variants of one

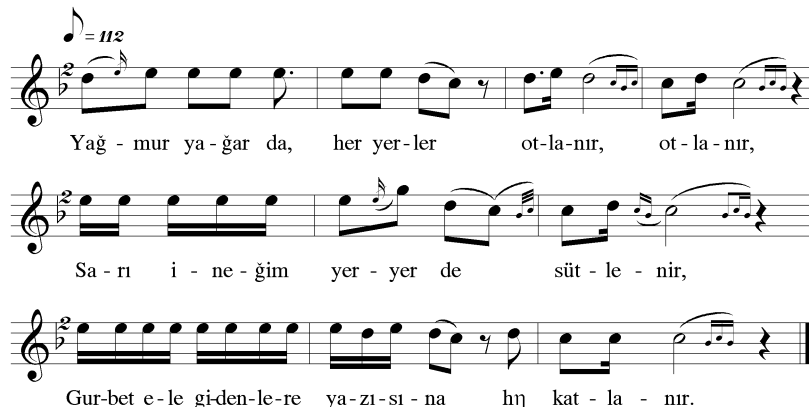
and the same musical idea rather than different developments. Their most common rhythmic scheme is the eleven-syllabic pattern divided into 4/4/3:++|&@put it is almost compulsory to deviate to varying degrees from it, mainly towards extension, during the performance.

Turkish laments can be grouped by their nucleus (whether built of one or two musical ideas), the internal cadence formula and the notes used. Let me review them from the point of form (number of musical ideas involved), illustrating them wherever possible, from the simplest ones built from the *do-re* bichord through the nuclear *mi-re-do* trichord-based ones and laments with a (*la*)-*so-mi-re-do* kernel of pentatonic character to those of a diatonic layout based on a penta- or hexachord and using the *fa* note a lot. In the latter, *fa* often sounds hesitant, at times intoned more or less like *fa*#.

### *Anatolian laments built from one musical idea*

Naturally enough, the single-core lament type contains the simplest formations. The last note of the musical lines (*do*) may display a *do-ti* duality with a downward trill, and in some tunes *ti* is clearly intoned, but the place of these tunes in this group is unquestionable. In the knowledge of the rest of the Anatolian laments this *ti* final must be interpreted as the lower intonation of *do*—its ornamenting downwards. On the basis of text and performance, these one-centre tunes can assume various forms: some have a cadence in every third line, the other alternates the cadences at the end of the third and fourth lines, or again, some close off every line.

The simplest form in the simplest type is built from the *re-Do* bichord (ex.12a\*\*). Several single-core laments use the *mi-re-do* or *mi-re-ti* trichord, e.g. ex.12b\*\* is based on *mi-re-do* and ex.1 on *mi-re-do/ti*. Apart from the dominant notes of the *mi-re-do* trichord, *so*' and even *la*' may flash up for a moment quite often (ex.12d\*\*). *So* may also take on a role equal in rank. When there is no *fa* in the tune, the lament assumes pentatonic character (ex.12e). Szenik (1996: № 87) is a similar Hungarian lament.



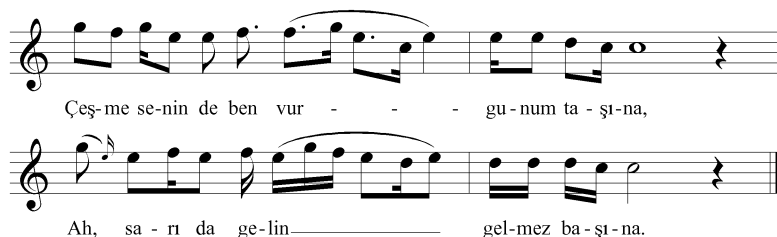
Yağ - mur ya - ğar da, her yer - ler ot - la - nır, ot - la - nır,

Sa - rı i - ne - ğim yer - yer de sūt - le - nır,

Gur - bet e - le gi - den - le - re ya - zı - sı - na hı kat - la - nır.

**Example 1** *Anatolian laments of a single musical idea, ending on do*

*Fa* also often appears—but mainly in the role of a passing note of secondary importance (ex.13a\*\*). It is neither quite rare that *fa* is a note of equal value, when the central idea of the lament becomes *fa-(mi)-re+do* as defined by László Dobszay (ex.13b\*\*). Laments built from a major penta- or hexachord, however, are far more typical and common (ex.2). Szenik (1996: № 34) is a similar Hungarian lament.



**Example 2** *Anatolian laments with fa (so)*

Similarly to Hungarian laments, Turkish laments also include tunes based on a single musical idea that contains a single line ending on *re*. Such a melody line is normally built of very few notes, the *so-mi-Re-do#(!)* tetrachord in ex.14a\*\*, the *mi-Re* bichord in ex.14b\*\*, the *so-mi-Re* trichord in ex.3c and the *mi-Re-do* trichord in ex.14d\*\*. As for ex.14e\*\*, all its lines end on *do*, but to close off larger units, the singer also sings a *re* note. Vargyas No.153 is a Hungarian lament of this type.



**Example 3** *One-line Anatolian lament tunes ending on re:*

*Anatolian laments built on two musical ideas*

The two-core tune type contains melodies made up of two different musical ideas. Apart from laments, lullabies, wedding and religious songs belong here. In *tempo giusto* songs the octosyllabic line divided 4+4 is frequent, while in longer, 11-syllable *parlando* tunes the division of the music as well as text upon the 4+4+3

and less frequently 6+5 patterns is most prevalent. In these tunes, a line or two ending on a *re* cadence is usually rounded off by a melody line with a *do* final, but in the cadences of the lamentation the *re* final is not infrequent, either. This is exemplified by the octosyllabic example 4 where the alternation of *re* and *do* line endings is finally terminated by a final *re*. The tune is, by the way, a variant of the tune of ex.15c\*\* with a *do* final, here ending on *re*. The bride's farewells ex.15b\*\* and ex.15c\*\* are close variants of one another, finely illustrating the exchangeability of starting a tune now from high, now from low. The lullaby ex.15d\*\* verifies that a typically *giusto* musical form can also assume a *parlando* form in performance. Szenik (1996: № 39) is a similar Hungarian lament.

$\text{♩} = 120$

Çat - tı - lar ka - zan ta - şı - nı,

Vur - du - lar dü - ğün a - - - şı - nı.

Ça - ğı - rın kız - kar - de - şı - ni,

U - yan sa - na al - lı ge - lin, u - yan,

U - yan - maz - san gül yas - tı - ğa da - yan.

**Example 4** *Anatolian lament based on two musical ideas*

Ex.16a\*\* starting on *re*, example 5 descending from *so*, and ex.16c\*\* reciting *mi* are eleven-syllabic, but the *mi-Re-Do* nucleus and the *re-do* cadences tie them closely to their variants of fewer syllables. Similar musical motion on basically restricted to *mi-Re-Do* characterizes ex.16d\*\* as well, a song of the Alevi religious order. Although in Anatolian folk music *giusto* performance is customarily associated with fewer syllables and *parlando-rubato* performance to lines with more syllables, one can find eleven-syllabic *tempo giusto* tunes as well (ex.16e\*\*). Rarer though, but the lower intonation of the final *do* also occurs in this group of tunes with two musical ideas. Special attention is to be paid to ex.16f\*\*, as in this

lament *fa* assumes a significant role. Szenik (1996: № 42) is a similar Hungarian lament.

$\bullet = 144$

Ben gi - de - rim, beş al - tı - mı - mı ta - ka - rim,  
 Göz - le - rim - den a - cı yaş - lar dö - ke - rim.  
 Sen gi - den de ben ay - rı - lık çe - ke - rim,  
 Çe - ke - rim ay - rı - lı - ğı, ne ge - - - lir el - de - yen, of.

**Example 5** *Anatolian lament based on two musical ideas*

A review of laments immediately reveals that many are built almost exclusively from the notes of the *mi-re-do* trichord. *Fa* may enter as a less important note just as *so*, the latter far more frequently. It applies to all that *so* is an equivalent note, extending the scale into one of pentatonic character, and even *fa* may function on par with the rest of the notes (example 6a). Laments with two different musical ideas of a major penta- or hexachord are also frequent (ex.17c\*\*). Eleven-syllable laments with a *re* final after the *do* cadences can also be exemplified (example 6b).

Sü-pür - me-yin o - da - yı day-ma ge-lin, toz o-lur, du-man,  
 Yar-dım a - ta - sı - na da— yu-ku-dan u - yan, ah.



$\bullet = 152$

Ak de - ve - yi ye - dim - ye - dim yad el - ler,

Ak gü - lü top - lar - lar da har - man e - der - ler,

E - vin - den ay - rı - lıp ta e - legi - den - le - re ne der - ler, oy, oy, e - lim, oy.

### Example 6 *Laments with (so)-fa-mi-re-do nucleus*

#### *Single-core Anatolian laments with cadential descent*

The lament tunes outlining the scheme of ‘one idea + descent’ display close resemblance to the tunes of the above types, but the single melodic idea here is closed with an additional descent. The group mainly includes plaintive songs (*uzun hava*), with a few lullabies. While the former types are sung by women, these are performed by men, hence the ornamentation is often more elaborate and the tonal range is wider. The lower intoned *do* at the end of a line can also be heard here (example 7a). Ex.18b\*\* only sinks to *tib*, in lines 1, 5 and 6 of the six lines. The closing line of ex.18c\*\* sung to padding words can be conceived both as an appendix and as a separate musical line.

$\bullet = 112$

Da - vul - cu - su ka - ya di - bi do - la - şır,

Ker - van - la - rı, ku - zu gi - bi me - le - şır,

Üm - mü kı - zın an - ne - sı - ne ka - ra ha - ber u - la - şır,

Ne - re - le - re koy - dun ak mı - ya - sı çay - lar Üm - mü - mü,

su - na boy - lu, oy, Üm - mü - mü.

### Example 7 *Anatolian laments based on a single musical idea and having a cadential descent.*

These melodies show an almost note-for-note correspondence with the single-core lament tunes above. While, however, the respective laments end on *do*, these tunes descend to *la* with the help of padding words, after a rest on *do*. Prior to this final descent, many tunes build exclusively from the *mi-re-do* trichord (ex.19a–b\*\*), but the tone set of a major penta- or hexachord is more typical (example 8).

♩ = 112

İ-ki de-gi-der de beş ar-di - ma ba-ka - rim, ba-ka-rim, off,

Göz-le-rim-den kan-lı yaş - lar dö-ke - rim, oy, ge - lin, off.

**Example 8** *Laments with descent to la*

*Anatolian laments with two musical ideas and a cadential descent*

The tunes of the ‘two kernels + descent’ type are similar to the ones outlined above, with the exception that the main cadence is *re* or *mi*. Depending on the place of the main cadence, this type can be divided into several subtypes.

In the first, the main cadence is *re* and the additional descent is as above. Apart from several lament tunes (ex.20a–b\*\*), the *uzun hava* group (ex.20c–e\*\*) also belongs here, which already suggests the transition from a simple musical thought and structure to songs of larger scope. Ex.20f\*\* realizes a similar melodic idea over an especially wide range, spanning the interval of ten notes.

With some tunes, the end of the first line rises from *re* to *mi*, but the tune does not change essentially (ex.20g\*\*).

Sometimes, the first line may clearly end on *mi*. In these *parlando* tunes, the first line does not decline hesitantly to the 5<sup>th</sup> degree but descends upon it distinctly to rest there (ex.20h\*\*). A similar melodic idea is manifest in ex.20i\*\*, but the lengthy stay at the 8<sup>th</sup> degree differentiates this melody from the small-range tunes.

In terms of scale, the simplest form of these tunes recite the *re-do* bichord (ex.20c\*\*). Many tunes only use the *mi-re-do* trichord prior to the descent (ex.20a\*\*), with *fa/fi* entering into several tunes—though in a secondary role (example 9). Sometimes *so* is an equal note to the rest expanding the scale towards pentatony (ex.20b\*\*), but laments of a major penta- or hexachord in their first part are more typical (ex.20j\*\*). It is not exceptional for melody lines to close on *mi* and *do* (ex.20k\*\*). Szenik (1996: № 56) is a similar Hungarian lament.

$\text{♩} = 176$

A - li be - yim de daş ba - şın - da o - tu - rur,

Kek - lik gi - bi de yav - ru - la - rı - nı su - ya gö - tü - rür,

gö - tü - rür.

**Example 9** *Anatolian laments based on two musical ideas and having cadential descents*

*Strophic tunes developed from the lament*

The last line of some Anatolian tunes evolved from a *do-ti-la* cadential descent, and may be conceived as AABC or ABBC four-line forms (example 10). Ex.21b\*\*, however, clearly points towards the *psalmodic* tunes. Szenik (1996: № 55) is a similar Hungarian lament.

$\text{♩} = 86$

Saç - la - rı sır - ma - lı ki - li - me ben - zer,

Sal - la - nan boy - nu - na kur - ban ol - du - ğum.

Çi - çek - li yay - la - nın gü - lü - ne ben - zer,

ney, ney, de, ney, ney, ney, de, ney.

**Example 10** *Anatolian strophic tunes developed from the lament*

*Anatolian laments in minor and Phrygian modes*

Similarly to the Hungarian small form (Szenik 1996: № 13), the Turkish *parlando* tunes also have some bicadential tunes with minor and Phrygian characters. The second line runs more or less parallel with the first a tone lower, but the notes used are not *so-(fa-)mi-Re-Do* but *mi-re-do-Ti(ta)-La*. In Anatolia, the la-

ments with *ti* and *la* cadences are far less wide spread than those of the *mi-re-do* centre. Most of the songs belonging here are love songs (example 11) while in Hungary they are laments, which are rare in Turkey (ex.22b–d\*\*).

$\text{♩} = 120$

Keş-ke se-ni gör-me - sey - dim dü - ğün - de,  
Ben gü - zel gör - me - dim se-nin ta - yın - da.  
Yay-la - ya ta - şı - lır ba - har a - yın - da,  
Ça - lıp oy - nat - ma - lı - yı sa - zı - nan se - ni - iy.

**Example 11** *Anatolian lament in minor mode*

As rare as the Turkish lament in a minor or Phrygian mode is, so frequent is the type that descends again and again on a scale with minor thirds. This descent may start from various pitches and may apply to different syllable schemes, but when the start is very high, a short upward run usually introduces it (example 12a–f). Not only laments display this pattern but also several maiden's farewells (ex.23a\*\*) tied to laments with a lot of threads, lullabies (ex.23e\*\*) and even love songs (ex.23b\*\*). Szenik (1996: № 19) is a similar Hungarian lament.

$\text{♩} = 80$

Sof - ra - da ka - şı - ğın kal - dı, ku - zum,  
E - şik - de yü - - - zün kal - dı, ku - zum,  
Şur - da ba - kan yü - zün kal - dı, ku - zum, da, git - tin yad el - le - re, oy, oy, oy, oy,  
O - da - na gir - sem, yat - tı - ğın ya - tak - lar boş.

**Example 12** *Lament descending over a single musical line*

*Large forms developed from the small-form of the Anatolian lament*

In Turkish folk music I have not come across laments whose overall forms were similar to the large forms of the Hungarian laments, but I found a few musical patterns that were more or less similar to some tunes in the strophic stock derived from the large forms of Hungarian laments. This analogy is not a strong stylistic similarity between a Turkish and a Hungarian folk music layer, since the Turkish examples are very few and only analogous with the Hungarian tunes with 5(4)b3 cadences, and their melodic progression also deviates from the most typical Hungarian tunes. What is more, as the cadential series reveals, these tunes are in part *psalmodic* and in part sequentially descending, and some even display lower fifth-shifting segments. Such Turkish tunes include, for example, example 13 with 5(4)x cadences. For the sake of completion, let us see two relevant Turkish tunes (ex.24c–d\*\*), but it must be stressed that the cadential schemes of Turkish laments constituting larger forms is much rather (b3), 5(b3)b3 and 7(b3)b3, hence they are to be discussed in more detail in the chapter on the *psalmodic* style.

♩ = 92

Bir taş at - tım sa - rı sa-za,

İn - di - git - ti sü - ze - ye - sü - ze - ye.

Boy - nu ka-ra - ye, dil-li de kı-zay,

Git - ti - ğim git - me - mek i - çin mi.

*Ref.*

Na - ri - ri - ri ram, na - ri - ri - ri - ri - ri

na-ri-ri-ri ram ri-ri ram, hop ri-ri-ri-ri ri - ray a - na-i.

**Example 13** *Larger form developed from the small-form of the Anatolian lament*

Finally, let it be noted that tunes No.5, No.6 and No.15 in Bartók's collection are similar to certain large forms of Hungarian laments, and so, with a lot of

goodwill, one can set more or less similar Hungarian tunes against them (example 14).

<p>1a)</p> <p>Kız - lar top - lan - dı me - za - ra, Ah - met uğ - ra - mış na - za - ra, Ha - ber sa - lın kar - da - sı - na, Pos - ta ge - li - yor pa - za - ra.</p>	<p>1b) <i>Parlando</i></p> <p>Bi - li - bök Ja - nos mit gon - dol - tai, Het - füm é - jen mit al - mod - tai? En e - gye - bet nem gon - dol - tam, Mur - hi - im ja - rom - ba fog - tam.</p>
<p>2a)</p> <p>Ka - pı - ya bay - rak dik - me - dim, I - çe - ri ge - lin tük - ma - dım, Ye - ri - nek git - ti de Du - ra - nım, Kı - na - lı par - mak sık - ma - dım.</p>	<p>2b) <i>Parlando</i></p> <p>Há - rom út e - lőt - tem, mely - ken in - dül - jak meg, Há - rom sze - re - lüm van ne - kem me - lyik töl bú - csú - zam el? Ha egy - töl bú - csú - zom, két - tő meg - ha - rag - szik, Így hát az én szi - vem so - ha meg nem nyug - szik.</p>
<p>3a)</p> <p>İs - tan - bul - dan çık - tım der - ya yü - zü - ne, Mey - lim düş - ti er - me - ni - nin kı - zı - na, Ye - me, iç - me, bak yav - ru - nun - gö - zü - ne, Al be - ni, ter - ki - ne gi - dek kürd - oğ - lu!</p>	<p>3b)</p> <p>De sze - ret - nek a temp - lom - ba ott len - ni, Mi - kor a pap a ba - ba - mat es - ke - ti, Meg - hall - gat - nám hogy, hogy ta - gad ki a szi - vé - böl, Csal - fa ba - bám, nem félse a jó Is - ten - től?</p>

**Example 14** Analogies between Hungarian and Turkish laments of extended form: 1a–b) Bartók No.5 – DSZ No.24, 2a–b) Bartók No.6 – DSZ No.27, 3a–b) Bartók No.15 – DSZ No.43

### *International relevances of Hungarian and Anatolian laments*

The international connections of the Hungarian lament style have been summarized by Lajos Vargyas and László Dobszay.<sup>9</sup> They reviewed the accessible stocks of European folk musics in search of tunes with similarities to the Hungarian laments, and Dobszay also surveyed Gregorian music. The findings can be summed up as follows: the *Slovaks* have a similar small form that is a Hungarian

<sup>9</sup> Vargyas (1981: 254–278) and Dobszay (1983: 49–95).

borrowing, as historical sources prove; among *Rumanians*, laments with two cadences—*re-do*—and some of Dorian-Phrygian characters with VII as the main cadence are also found, in addition to the simple single-core *fa-mi-re-do* laments. In addition to these, pentatonic lines resembling *psalmodic* tunes as well as Mixolydian types stressing the tritone are also frequent. In Serbian and Macedonian folk music, tunes of similar character also crop up although their forms mainly consist of one or two lines; while in *Bulgarian* folk music this laments form a well-developed musical style, consisting mostly of strophic tunes with shorter lines. Similar tunes can be found in the folk music of some other peoples, too: sporadically among *Sicilian*, *French*, *German* tunes in the form reminiscent of the small-form, and among the *Spaniards* in a more sophisticated bicadential form with a Phrygian descent at the end. The tunes of the Nordic collections (Anglo-Saxon, Irish, Scottish, Hebridean, etc.) are so different in nature that the style cannot be expected to be found. At the same time, some modes of the Gregorian are closer to the Hungarian lament style than are any of the above groups of folk music.

Apparently, the melodic idea represented by the small form of the Hungarian lament appears among several European or extra-European peoples either sporadically or as elaborate rich styles. That may suggest a universal primeval source of origin, whereas it is perfectly absent in the folk music of some peoples—true, there is no knowing whether they had it in days of yore or not.<sup>10</sup>

In the opinion of László Dobszay, “*we should practically localize this musical language to the southern zone of Europe, regarding the analysed styles as divergent successors of a melodic culture in the Mediterranean strip turning a bit northward at its eastern end.*” Dobszay (1983: 83).

Tunes belonging here have been found among Vogul, Ostyak, Finnish, Estonian, Caucasian and some Turkic peoples, as well as the Slavs, but, on the one hand, the reviewed collections cannot be taken for complete, and, on the other, relevant publications are missing with some peoples altogether. In Dobszay (1983: 53)’s view, the available data suffices to permit the assumption that the roots of the lament go back to the Ugrian age, but he deems further research necessary. Vargyas takes a firmer stand on the Ugrian origin of the lament.

The large collection of László Vikár and Gábor Bereczky (1979) in the Volga region also offers conclusions as to the laments. Collecting among the Mordvins revealed that the lament was alive there. The tonal set of these tunes was mainly the *mi-re-do* or *re-do-ti-la* tri- and tetrachord, respectively, set in a twin-bar form, e.g. *drdl / rd(t)l* or *mr d / rmr d*. These tunes always have a single cadence, do not take a descending course, their motifs are closest in kinship with the tunes of children’s games, and collections have shown that there is a great degree of similarity between the Mordvin laments and children’s songs. The music of the minority Votyaks is built mainly from the notes (*la’so’*)-*mi-re-do*, but László Vikár and his fellow researchers found few laments. The tunes of *mi-re-do* tones mostly have a

<sup>10</sup> E.g. a Nepalese shamanic song is *s’r mm r d d / rmmr d d*, which I transcribed from video tape presented at the 35<sup>th</sup> International Congress of Asian and North African Studies.

single cadence and are not descending in character: they are either built of *re-mi*-(*so'-mi*)-*re-do* mounds and *mi-re-do* descents, with an occasional *do-re-mi* ascent at the end of the first line. These tunes are therefore not directly related to the Hungarian laments (Vikár 1969). The lament seems to be extinct among the Cheremiss people. The core of the very simple tunes of the Chuvash people living along the south-western part of Tatarland is (*so'*)-*fa-mi-do* (or *re'-do-ti-so*) with a second degree of hesitant pitch. The bride's lament tunes are also typically convex: *do-mi-fa*-(*so'-la'*)-*mi-do*. Apparently, the lament is also defunct among Tatars and Bashkirs. In the music of Christian Tatars and some tunes of the Bashkirs the (*so'*)-*mi-re-do* tetra- and tritones may be detected. In sum, it is to be stated that this lament style cannot be discerned along the rivers Volga and Kama.

After this brief revision let me summarize the conclusions that can be drawn from my findings. Most importantly, the basis of research has been enlarged with a stock of 120 Anatolian lament tunes and a collection of some twenty Kazak laments.<sup>11</sup> The voluminous and reliable Anatolian material proves convincingly that tunes both of pentatonic (*la*)-*so-Mi-Re-Do* and diatonic (*la*)-*so-Fa-mi-Re-Do* tone stocks and one or two cadences, with and without additional descents, in free forms and the authentic, recitative genres of laments, bride's farewells, lullabies, etc. are alive. By contrast, formations similar to the large forms of Hungarian laments can only sporadically or accidentally be found. That, however, does not contradict the theory hypothesizing the Mediterranean spread of the tune style, especially when it is remembered how complex the Anatolian culture is with the Central Asian Turkish component being only one, though fundamental, layer in it.

In this context, the music of the Mongolian Kazaks gives much food for thought. This still nomadic Turkic group of an archaic culture has stubbornly preserved their ancient traditions and music. I have reviewed a considerable stock of Mongolian Kazak tunes, the overwhelming majority being *do*-pentatonic.<sup>12</sup> This pentatonic scale is used descending in the laments, while the match-making tunes and the songs proper use them coupled with mound-shaped melodic arches. There were some twenty laments and bride's farewells among the tunes,<sup>13</sup> all built on the kernel of *so-mi-re-Do*. The most frequent type had a single musical idea and always descended to *do* (*s ss m r dd d / dm dr ddd*). Laments with a cadential *mi* constituted a separate group, their simplest kind using the *mi-re-do* trichord exclusively (*rmrr rr r / rmmr r m / dddd dm r / dmrd dd*),<sup>14</sup> and *re* as the cadential note also occurred (*rrrd rr r / rmmr r r / mmmm rr m / dddd d d*). *So'* may also enter the scale (*s' s's's'm s's' m / mmmm rr dd d* or *ms's's' s's'm / rrrm ddd*) and less frequently, a wordless additional descent may be attached to the end of the tune (*s' mmrd dm dr d + l l ll / dd m s'm r md d + s ss*). The preperiodic state can also be demonstrat-

<sup>11</sup> Added to that is a material of some 200 laments from the archives of the Selcuk University in Konya.

<sup>12</sup> *Fa* was found in a single tune *Ya, Rapazan* (Oh, Ramadan), a religious tune sung in the period of fasting in Islam.

<sup>13</sup> I put down 48 tunes from Dávid Somfai's Mongolian collection, and reviewed 325 tunes in the *KazI* volume.

<sup>14</sup> Many specimens of this kind were also recovered in Anatolia in large numbers.



ed, as can the free alternation of cadences, which Vargyas found among the Ob Ugrian tunes and I found with Anatolian laments.

So it seems then, that it requires still more research to determine the outermost boundaries of the spread of the lament style. Lasting results are probably to be expected from large amounts of reliable collections and their analysis.

*Turkish–Hungarian contact in the course of history*

Having established such a wealth of similarities in music, one may rightly ask what these common features can be attributed to. Do they derive from genetic relations? Are they fortuitous coincidences? Are they similarities detectable everywhere, or at least in the folk music of many peoples?

Obviously, the simplest forms can, and often do, evolve quite independently from each other in the music of unrelated peoples. In the correspondence between two more complex or intricate tunes, chance may also have a say. However, when you have a large amount of musically related similar tunes and even tune styles, some more profound relationship must be presumed there. What relationship—direct or indirect—can be detected between the Hungarians of a Finno-Ugrian language and the Anatolian Turks?

*Turkic relations of the Hungarians*

Although the Hungarian language is of Finno-Ugrian origin, in the course of ethnogenesis considerable Turkic and other elements came to be mixed with the Finno-Ugrian basis, which combined to produce the Hungarian people. In their past, the Hungarians came into close contact with various Turkic peoples at several points of time. Archeological finds have proven that in the region of the Volga and Kama as well as in the Ural—where the original habitat of the Hungarians is hypothesized—a nomadic livestock breeding way of life appeared in the 4<sup>th</sup> century AD, which historians of Kazan relate to the first influx and settlement of Turkic peoples in the region. It is also apparent that waves of the Hunnish migration must have reached the Hungarians, and the Hunnish Empire demonstrably had a lot of Turkic groups. In the Kazar Empire, the Hungarians commingled with the Savirs, Onogurs and Kazars of Turkic tongues for centuries, before the three Kavar-Turkic tribes revolting against the Kazars also joined them. As Constantine related, the Kavars taught the Hungarians their language, and they learnt that of the Hungarians, and in the 10<sup>th</sup> century both languages were still in use. The Hungarians must have incorporated other Turkic and non-Turkic peoples in a similar way.

When around 567 the *Avars* pushed into the Carpathian Basin, they found there lots of ethnic fragments: in Transylvania, remnants of the Gepids, in the Great Plain the Sarmatas of Iranian origin, and from the 5<sup>th</sup> century, Slavs moved in. The Avars partly assimilated to the Slavs, who received the Hungarians in the Basin, spoke Turkic, and to a lesser extent Mongolian tongues, bringing along as auxiliary troops the Bulgar–Turkic *Kutrigurs* and the *Utrigurs*. Towards the end of the 7<sup>th</sup> century, a new ethnic entity appeared, presumably a Bulgar–Turkic people

whose relics are the belt mountings displaying *griffins and tendrils*. In Gyula László's opinion, this 'late' Avar' group was already Hungarian. Thus, the Avars, the Bolgar–Turkic Kutrigurs and Utrigurs as well as a late Avar people arriving in the 7<sup>th</sup> century all participated in moulding the Hungarian ethnic community.

*Pechenegs* of a Kipchak–Turkic language settled in the area of the Hungarian Kingdom in relatively large numbers in the 11<sup>th</sup>–12<sup>th</sup> centuries, while the *Comans* fleeing the Mongolians came to Hungarian lands in part in 1239. Although the Pechenegs and Comans assimilated to Hungarians and traces of their origin can only be detected in a few linguistic phenomena, place and personal names as well as a few anthropological features in certain areas, they must have actively contributed to the shaping of today's Hungarian population and culture.

All things considered, it cannot be surprising that the Hungarian culture contains many Turkic elements; the opposite would be a surprise. What is certain is that the similarities between Hungarian and Turkish music derive from much earlier than the Ottoman era. When the Turks occupied Hungary in the 16<sup>th</sup>–17<sup>th</sup> centuries, there was very little social contact between the occupying Turkish troops and the suppressed Hungarian population, and besides, the troops including many Janissaries could not represent a homogeneous musical style (Saygun 1976: VIII–IX).

#### *The ethnogenesis of Anatolian Turks*

Let us briefly review the emergence of the Anatolian Turks. There are archaeological finds from the area of Anatolia dating from the 7<sup>th</sup>–6<sup>th</sup> millennia B.C. and the area has been the venue of the appearance and disappearance of various peoples and cultures ever since. When the sources begin to feature a new ethnonym, it does not naturally mean the demise or desertion of the people who lived there previously. The native people may assimilate or coexist with the conquerors, or, if the former outnumber the latter, they may incorporate the newcomers. Whichever the case might have been, the peoples who at some point in time lived in the area must all have contributed to the shaping of today's Anatolian culture to varying degrees. The differentiation of all the components would be hopeless now, especially in music, for there is no historical information about the music of the peoples that lived here in the past. At any rate, it must not be forgotten that this area was the hinterland of Greek antiquity with towns like Troy, Pergamon, Ephesus and Miletus, most contemporary Turkish towns also having a Roman heritage and all having a Byzantine past.

After defeating the Byzantine troops at Manzikert in 1071, the Oguz people flooded gradually into the greater part of Anatolia. Later, a large Oguz-speaking population fled to Anatolia driven by the Mongolians expanding in Inner Asia and Iran, and during the Mongolian era small Kipchak, Uigur and even Mongolian speaking groups settled in the heartland of Anatolia.

Fusion with other peoples and the Turkification of others underlie the wide anthropological differences in today's Turkish population, and this is easy to see in

the vast areas of Anatolia. Yet, apart from the common language, the overwhelming majority of contemporary Turks are bound by a common history and culture, since nearly all the merged ethnic communities were once part of large Eurasian nomadic empires. There are, of course, individual traits in the culture of various Turkic peoples, the systematic exploration of which might shed light on some features of the ethnogenesis of each Turkic people.

Anatolian culture was thus fed by a diversity of sources, yet there is no denying that the great majority of today's Turks speak a highly unified Turkish language and profess to be Turks. How could this unity arise, when—as researches have revealed—the rate of Turks in the forming of the Anatolian population was a mere 30% or even less in some opinions. Probably the incoming Turks settled evenly over Anatolia, and besides, the prestige and language of the newcomers were determining factors. Turkish must have been used as the common language or *lingua franca* in the communication of various local ethnic groups, bilinguality gradually giving way to the predominant Turkish language, repeating a phenomenon demonstrable in other parts of Central Asia. A similar process must have taken place among Hungarians, but there the assimilating Turkic peoples lost their own tongues in the course of time.

This vigorous Turkic linguistic influence suggests that the Turkic musical influence was also significant, that is, today's Anatolian folk music displays indelible Turkic marks, which, of course must have been modified over the past. It must be the relatively small number of the Turkish people that explains the characteristic deviation of folk music in Turkey from the musics of various Central Asian Turkic peoples, which also differ from one another.

Similarly to other genres of Anatolian folk culture, Anatolian folk music is also combined from various basic components: added to the musics of the peoples living here when the Turks invaded the area and the music of various Turkic and other immigrating tribes was the influence of Islam and other effects filtering in 'from above'.

Hardly anything is known of the music of the prehistoric populations of Anatolia, but much is expected from comparative musicological research, mainly from the comparison of Greek, Persian and Turkish folk music. As for the varied music of Turkic tribes infiltrating into Anatolia, their elements might be unearthed from a comparison with the musics of today's Turkic peoples. Of salient importance is the music of the Azeri and Turkmenian peoples, because the ancestors of today's Azeri people were predominantly Oguz-Turkmenian tribes, linguistically close to the contemporary Turkish population of Anatolia. Originally, the population of Azerbaijan was not Indo-European, e.g. in the north (Shirvan) the ancestors of a Paleo-Caucasian tongue. Iranization began with the incorporation of the Iranian states, and the Iranian *tat*, *talys* languages are still spoken in the area, although Turkic is predominant. The Turkification of the local populations probably took place in three phases. In the Seljuk and Mongolian period Oguz tribes migrated into Anatolia and Northern Azerbaijan, and after the Mongolian period, the

descendants of Oguz people immigrated from Iran, together with smaller numbers of Uigur, Kipchak, Karluk and Turkified Mongolian people, and even with Anatolian Turks moving back to Iran. The probably recoverable similar layers in their folk music might allow for cautious conclusions to be drawn as to possible older common Oguz musical styles.

Since the 11<sup>th</sup> century, *Islam* has been the state religion among Turks, but it has not abolished a great part of folk customs, e.g. the ancient lamenting tunes are sung to this day and in some places rain-making magic is still practiced. Although it cannot be rashly declared that Islam had no influence whatsoever on the music of the Anatolian population, the great differences in tonality and melody between Islamic music and the folk music of the Turks seem to confirm that no major folk music styles evolved from it. At the same time, the music of the Alevites, a Shiite religious minority, is strongly folkloristic, and it is of special importance here that nearly every Turkish tune style comparable with Hungarian folk music occurs in their music. This topic would deserve an investigation in its own right. Another major research field is the interrelation between Byzantine and Gregorian music on the one hand and some Anatolian (and Hungarian) musical styles, on the other.

The influence of higher musical cultures, such as traditional Turkish classical music on Turkish folk music appears to be little, for several reasons. The first is the wide distance between the tonalities and melodic structure used by the two kinds of music. Also, it cannot be ignored that the majority of the Anatolian population lived their simple peasant lives far from the urban centres and their influences. Nomadism was not exceptional in the 20<sup>th</sup> century, some forms of it being alive to this day. All this notwithstanding, some contacts can be discerned between classical music and folk music. One is the monophonic or rather heterophonic character of Turkish classical music. Turkish art music is ignorant of polyphony, musicians playing simultaneously performing a tune embellished as their respective instruments require. Interestingly enough, polyphony appears in folk music, however rudimentarily, in the form of a drone on the bagpipe, on one pipe of a double pipe, on a resonator string, or a second zurna, in rendering a tune in parallel fifths or fourths on neighbouring strings (Ahrens 1977). Though *Hüseynî* and *Uşşak makam* popular in art music, too, are identical with the most popular Dorian and Aeolian scales of folk music, few examples can be presented to illustrate the use of folk music in art music, or conversely, the penetration of classical music into folk music. As if to offset their monophonic character, the Turkish classical music pieces are often overcomposed in the exposition, development and finale parts, key signatures modified by microtones or *komas* and various complicated rhythmic patterns are frequent. Let me cite *Zencir Usulu* in 120/4 meter, whose division is 16+20+24+28+32/4. Some art music pieces are structurally far more simple though they are almost never strophic, and the simpler folk music rhythms also appear,<sup>15</sup> but tunes of truly folksong-like character and the incorporation of folk music ele-

<sup>15</sup> *Maye Makamında Nakış Türk Semai* by Eyyübi Bekir Ağa (1680–1730) is in 6/4 meter and is built from the symmetrical, transparent construction of repeated simple melodic parts or ‘lines’.

ments in general is very rare. Attempts to this end have only been made most recently.<sup>16</sup>

*The influence of neighbouring peoples upon Anatolian folk music*

Turkey abuts the sea along a larger section of its territory, so influences from neighbours can only be expected in the east, northeast and southeast at most. In the east, live millions of Kurds, with whom hostilities have assumed the dimensions of a civil war. In colourful Kurdish folk music a typical layer is represented by a simple melody type of a narrow compass of three or four notes, often the *mi-re-do* tri-chord, clustered in a single melodic idea in 2/4 or 6/8 rhythm. The songs of this melodic world are concentrated in the category of children's songs in other parts of Turkey, but as a unified characteristic dance-tune style, it appears in the eastern areas populated by Kurds and partly by Turks. On the other hand, the Kurds have adopted the more sweeping four-line tunes of the Turks and even use them to express their own separate national identity.<sup>17</sup>

One would expect to discover Persian and Arabic influences from the south as well as Syrian influence with the wide-ranging *uzun hava* tunes in the first place, since these melodies are only performed in this part of Turkey, and, more importantly, the nomadic Turkmenian tribes who sing them—among whom Bartók also collected music—spent the winter in Northern Syria, even Aleppo, Rakka and Hama. It is, however, also well known that these nomads do not mix with other tribes. (Yalman 1977). Naturally, national frontiers are usually artificial and nearing the Turkish–Syrian border, one can reckon with stronger Arabic, towards the Turkish–Iranian border stronger Persian influence. For a more detailed investigation, however, one would need reliable Syrian, Iraqi and Iranian folk music sources, but most regrettably they are not available to this day.<sup>18</sup> When one considers that the first wave of immigration of the Turks, especially the *Afşar*, *Ulaş*, *Yüreğir*, etc. tribes belonging to the Oguz family into today's Iran took place in the 8<sup>th</sup>–9<sup>th</sup> centuries, then at least some tunes in this area must be seen as the musical descendants of the musical stock of these tribes. Perhaps the *uzun hava* style was developed by the nomadic poets, which is supported by the fact that the texts were composed by them, and also by the similarly large-scale tunes of today's *âşık*s or 'folk minstrels'. It is also noteworthy that the peasants call some *uzun hava* tunes after the names of tribes, e.g. *türkmeni*, *türkmen ağzı* (Bartók No.22), *Karahacılı ağzı* (Bartók No.17a), etc.

Therefore, when it comes to the influence of neighbouring peoples, all one can do is point out the tasks still awaiting researchers.

<sup>16</sup> E.g. Hayrettin Akdemir's song cycle with piano accompaniment, *Cemo*, whose second song is an *uzun hava* tune from the 16<sup>th</sup> century by Karacaoğlu. The parlando tune is basically authentic, but in the accompanying part, an atonal sound is added to it.

<sup>17</sup> A useful book of Kurdish folksongs: Bayrak (1992).

<sup>18</sup> Studying Syrian art music, A.A. Saygun declares that it is strongly influenced by traditional Turkish classical music, and this influence spreads towards the south. For lack of sources, however, he had to resign from analyzing Syrian folk music.

“... *I suspect that all the folk music in the world will be derivable from some primeval forms, archetypes, ancient styles, once enough material and scholarly findings have been accumulated. This goal will, however, never be attained, unless we manufacture somewhat fewer war tools and spend somewhat more on folk music studies, before folk music dies out for good.*” (Bartók 1937b: 166–168).

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## **Anadolu və macar melodiylarında oxşar cəhətlər**

### **Xülasə**

Türk dilləri müqayisəli linqvistik aspektdən yüksək səviyyədə tədqiq edilsə də, türk xalqlarının musiqisinin müqayisəli etnomusiqi aspektdə araşdırılması çox geri qalmışdır. Müqayisəli təhlil üçün zəruri olan heç bir dəyərli monoqrafiya yazılmamışdır. Müqayisəli araşdırmalar və melodik təsnifat da yox dərəcəsinədir.

Eyni zamanda müxtəlif türk xalqlarına və macarlara məxsus xalq musiqilərinin ortaq cəhətlərə malik olması və bunun araşdırılması önəmlidir. Mümkün təsadüflərin səbəblərini müəyyən etmək də eyni dərəcədə vacibdir. Xatırladaq ki, 1936-cı ildə Béla Bartok Anadolu türklərindən yüzə yaxın nəğmə nümunəsi toplamışdı.

Bu araşdırmada macar və Anadolu ağlarının oxşar cəhətləri təhlil edilir. Müəllif ağların üslublarını müəyyənləşdirir, konkret nümunələr göstərir, bu oxşarlıqların mümkün səbəblərini araşdırır, həmçinin macar və Anadolu ağlarının başqa xalqların nəğmələri ilə oxşar cəhətlərindən bəhs edir.

**Açar sözlər:** *müqayisəli dilçilik, macarlar, türk xalqları, oxşarlıqlar, beynəlxalq.*



*Янос Сипос (Венгрия)*

## **Схожие черты анатолийских и венгерских мелодий**

### **Резюме**

Если в сравнительном лингвистическом аспекте тюркские языки исследованы на высоком уровне, то исследование музыки тюркских народов в сравнительном этномузыкальном аспекте значительно отстаёт. Не написано ни одной ценной монографии, необходимой для проведения сравнительного анализа. Сравнительные исследования и мелодические классификации также отсутствуют.

В то же время изучение общих черт народной музыки различных тюркских народов и венгров имеет важное значение. Не менее важно выявить причины возможных совпадений. Напомним, что в 1936 году Бела Барток собрала около ста образцов песен анатолийских турок.

В данном исследовании анализируются схожие черты венгерских и анатолийских причитаний. Автор выявляет стили причитаний, показывает конкретные примеры, исследует возможные причины этих сходств, а также рассматривает черты венгерских и анатолийских причитаний, схожие с мелодиями других народов.

**Ключевые слова:** *сравнительная лингвистика, венгры, тюркские народы, сходства, международный.*

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